

ARTISTICAL IRONWORK.

ANNEXED, we make some further additions to the number of examples we have already given, and which we may venture to say have had a useful effect.

No. 1 is a beautifully decorated lock, shewn in front and in profile. The ornament upon it is very good. The hasp forms also the handle of a bolt, which passes through staples fashioned like a double fleur-de-lis. This ingenious contrivance is worthy of reproduction, and must give great additional security in closing the door. The lizard upon the hasp is a very common ornament of the 15th and 16th centuries. The door of the church of St. Nicholas, Gloucester, has a very fine knocker similarly ornamented; and a ring-handle on the door of St. Saviour's, Southwark, may be cited as a metropolitan example. The arrangement of the nail-heads in the lock are also worthy of notice, as they shew how carefully the older artists studied the general effect of all articles of use or necessity comprehended in their designs. This lock is upon the door of a farmhouse at Usse (Corrèze).

No. 2, a ring-handle, is to be found in our own country, upon one of the doors to the private residences in Eton College. The escutcheon here is large, and richly ornamented. Many such exist, and present very great variety in design and elaboration in ornament; indeed, the work of the older artists in metal appears to be as full of invention and study as the public edifices they adorn; the artist appears in all the works of the artificer; and the famous blacksmith of Antwerp was but one among many who possessed the qualification of art, and applied it continuously to their works.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.

THE manner in which this exhibition has been spoken of by some of the journals must pain every generous lover of the fine arts, anxious to find able and impartial critical criticism; and must tend, when the statements are compared with those of an equal number of other papers and found diametrically opposed, to destroy public confidence in periodical reviews, and to render the artist totally indifferent to praise or blame. For our own part, we have no hesitation in saying that, on far from being worse, the exhibition is decidedly an advance upon those of former years. Works of the first class there are perhaps none (how few are produced within the year in this or any country?), but of their class a large number are first-rate; and if we compare the works of each individual with his previous productions, and this seems to us the only way of arriving at a satisfactory conclusion, we shall find that a considerable proportion of them have made a stride onwards.

The president for example, Mr. Hurlstone, has cleaned his palette since last season, and has painted better than he has done for years. His "Girl of Sorrento at a Well" (No. 47) and "Sybilla, a filatrice of Meta" (274) are most excellent pictures.

Mr. Pyne's "Necker at Heidelberg" (No. 30) is decidedly one of his finest productions, honourable alike to himself and the country. Well do we remember the glorious ruin, so nobly placed, and the enthusiastic old Frenchman who has lived there many years, drawing and etching every portion of it. The contemplation of Mr. Pyne's picture recalled some pleasant days.

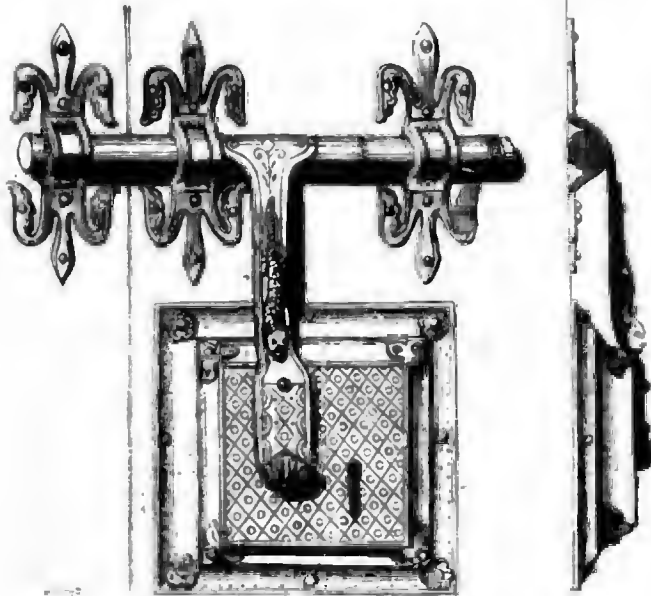
Mr. Allen has produced a remarkably fine landscape, called the "Vale of Clwyd, seen from the hills dividing Flintshire from Denbighshire,"—certainly his best work for a considerable time, and full of beauty. The distance and sky, especially, are admirably treated.

Mr. Prentiss, also, has made an advance. "The Close of a Selfish Life" (No. 25) is a work of great power,—full of thought, and thought-inducing. An old man is on his death-bed,—

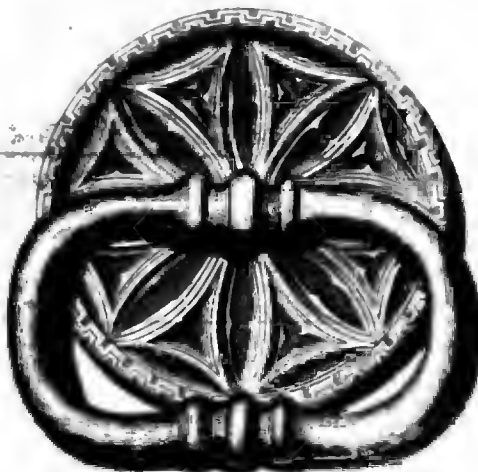
"And that which should accompany old age,
As honour, love, obedience, troops of friends,
He must not look to have."

Two hired crones are alone in the room,—one is removing the ring from the dying man's finger, the other, at a drawer, is examining the goodness of some linen she is about to remove; a volume of Home's Essays, fallen open on the

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FROM USSEL.



FROM ETON.

ground, serves to suggest that even religion was wanting to console the lonely one.

Mr. Montague has improved greatly; his "Dutch Passage-boat crossing a River" (61), and "The Mill Ford" (94), are amongst the best things he has yet done.

Mr. Baxter's "Wanderers" (54), a young mother at the road-side, with a child at her feet,—

"She once, perhaps, in village blest,"—

is full of fine feeling and careful painting.

Mr. Clater, again, has made a surprising improvement on his last two years' work. No. 114, "Gipsies' Camp—Evening—Preparing for the Meeting of the Tribe," may be pointed to in proof of the assertion.

Mr. Anthony, with much genius, is still extravagant. No. 113, "A Summer Morning," must, however, be exempted from this charge: it is a gem. The freshness and repose belonging to morning are charmingly conveyed.

Mr. Woolmer has a picture of considerable size and pretence, "The Morning after the Battle of Hastings," but it is less satisfactory than some of his smaller works. In 412, "An Arcadian Scene," the cock and arms of the

kneeling figure shew how much more satisfactorily he could render his ideas than he usually does, if he would let industry aid imagination.

Mr. Holland should have been mentioned before, especially for No. 246, "Sunset," a picture of great poetical beauty, and justifying us in placing him also amongst those members of the society who have done better than their previous best this season.

Mr. Clint, Mr. Tenouet, Mr. Boddington, Mr. Hassel, Mr. Pidding, Mr. Herring, Mr. Josi, and Mr. J. Wilson ought also to be mentioned.

In this hasty review, which had one special object, we have omitted mention of the two pictures of the greatest pretence in the room. No. 95, "Lord Hardinge's Bicorn on the Field of Ferozeshah," an elaborate work, by Mr. Salter, and "The Widow of Nain," by Mr. Lutills. The latter, although fat, and painted rather from the early masters than from nature, has nevertheless an elevated character and high intention, which ought to secure consideration for it.

If the visitor would enjoy a laugh, he should look for No. 174, "Launce's Lecture," a